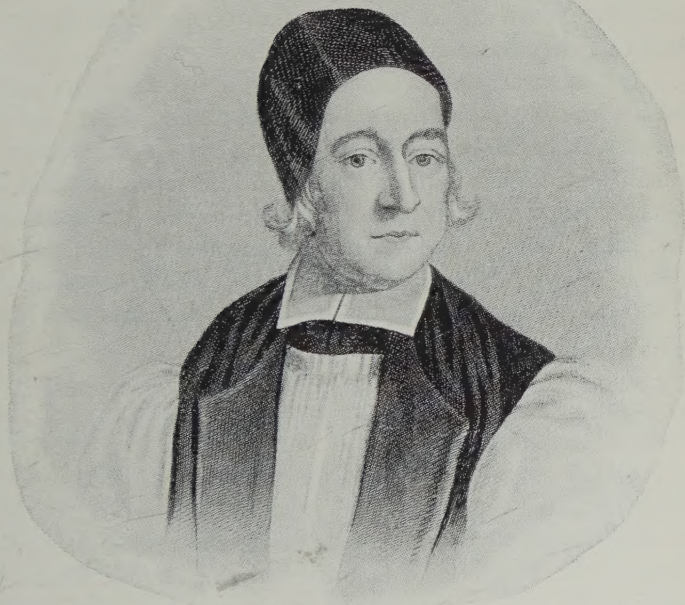


The Hymn

JANUARY 1954



Tho. Ken

The President's Message

The past weeks have been busy ones for the Society's office. In addition to regular routine responsibilities, three special projects have demanded attention.

One of these was the Bible Hymn Festival which was held in the famous Fifth Avenue Presbyterian Church, New York, on December sixth, in recognition of Universal Bible Sunday. In spite of some handicaps, notably the newspaper strike which prevented the usual publicity, about eight hundred people were present. The service was carried through with a spirit of reverence that made it, in the words of one of the participants, "an uplifting experience of worship." The program was based on the leaflet recently published by The Hymn Society, entitled "Ten New Hymns on the Bible." The congregation sang them all with a will, even though the words were new. The adult choirs, including the Welsh Choral Group, played their usual important part. The youth choirs made a charming contribution to the occasion as they have at previous festivals.

Dr. Henry Sloane Coffin opened up to us in illuminating fashion the passages in the New Testament which are hymns in themselves, or suggestions of hymns. This service was an occasion which, with some modifications, could be reproduced in hundreds of churches across America. It would add a freshness to the annual Bible Sunday Observance which would be widely appreciated. Sample copies of the printed program for December sixth will be mailed to members of the Society in due course. They will be sent to anyone upon request.

Nearly every incoming mail brings envelopes from near and far with new hymns for the Evanston Assembly of the World Council of Churches and the Methodist Convocation on Urban Life. Well over four hundred texts have been received for Evanston; and the committee is already at work on the process of reading, eliminating, and choosing the ones that will be used. Most of the hymns have come from the United States, east and west, north and south; but the list includes also contributions from Canada, Trinidad, Britain, Australia, New Zealand, and South Africa.

The hymns on urban life, for which the deadline is a month later than for the Evanston contest, are mounting in an increasing number. At present writing there are more than one hundred submitted. With a few exceptions, all the texts are from the United States, as no special effort was made to solicit hymns from abroad.

—Deane Edwards

The Hymn

Published by The Hymn Society of America, New York

Volume 5

January, 1954

Number 1

CONTENTS

PRESIDENT'S MESSAGE	2
THE EDITOR'S COLUMN	4
HYMNS AS AIDS TO DEVOTION	5
<i>Morgan Phelps Noyes</i>	
SPANISH EVANGELICAL HYMNODY	12
<i>H. Cecil McConnell</i>	
JAN STRUTHER (1901 - 1953)	14
A COMMENTARY ON THE PSALMS	15
<i>George William Volkel</i>	
CHURCH MUSIC ON THE MARCH	20
<i>Ruth Nininger</i>	
HYMNS FROM THE SKY	23
<i>Kathleen Wright Canfield</i>	
HYMNS IN PERIODICAL LITERATURE	25
<i>Ruth Ellis Messenger</i>	
REVIEWS	30

Rev. George Litch Knight, *Editor*

Dr. Ruth Ellis Messenger, *Associate Editor*

Contributing Editors

Mr. Parke S. Barnard
Dr. A. W. Binder
Canon George W. Briggs
Mr. Ralph Brigham

Dr. Austin Lovelace
Mr. Irving Lowens
Dr. Morgan Phelps Noyes
Dr. Robert L. Stevenson

Dr. Leonard Ellinwood
Mr. J. Vincent Higginson
Rev. Lester Hostetler
Mr. Edward Johe

The Hymn is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of *The Hymn*, \$3.00 yearly (accredited student members, \$1.50).

All correspondence concerning membership, literature of the society, or change of address should be directed to The Hymn Society of America, 297 Fourth Avenue, New York 10, New York. Telephone: Gramercy 7-7663.

Editor's address: Rev. George Litch Knight, West Side Presbyterian Church, Ridgewood, New Jersey. Telephone: OLiver 2-1967.

Material appearing in *The Hymn* may not be reproduced without written permission from the Editor.

Printed in The United States of America.

The Editor's Column

THE ASSAULT OF THE AIR WAVES

For the past six months the Editor has been arising early on Sunday mornings to make an informal survey of religious radio broadcasts to ascertain something of the quality of hymns used. This has meant tuning into such diverse programs as "Old Fashioned Revival Hour" and "National Radio Vespers," or "The Reformed Church Hour," and "Healing Waters Broadcast." About all that these programs have in common musically is that they are broadcasting weekly. Everything from a pipe organ to a "whistling comb" may provide accompaniment for the weekly assault of the air waves.

On the one hand there is nothing but a rather third-rate type of gospel songs, some of which have an erotic quality that puts "In the garden" on the side of the angels. But the other extreme is not completely satisfactory, for one does tire of LOBE DEN HERREN sung weekly on a program and often twice on a single day on different programs. Certainly there are other tunes of high quality which deserve a hearing. The better programs do not always manage to have the music tie in with the general theme of the service. At least the script and community writers for "Healing Waters" seem to arrange the hymns before and after the message so as to bear at least a token relationship to it.

The amount of trash that is weekly sent out from broadcasting stations is enough to be alarming. It is pertinent to note that many of these Sunday broadcasts, on nation-wide network set-ups, originate in such places as Hawthorne, N. J., Midvale, Texas, Tulsa, Oklahoma, and Brooklyn, N. Y. Anyone familiar with the state of church music in America knows that in these communities there must be some churches with high grade music; perhaps a graduate from Union or Westminster might have wandered that far afield! But the weekly broadcasts are coming from Gospel Tabernacles and from so-called "independent" churches that are openly sentimentalizing the Gospel and make no effort to do otherwise.

It is not too much to suppose for the average unchurched listener this music of an inferior sort represents "typical" Protestant church song. At least the Roman Catholic broadcasts are marked by a dignity and quality of musical selection which sets them apart at once.

(Continued on p. 25)

Hymns As Aids To Devotion

MORGAN PHELPS NOYES

CHRISTIAN HYMNS have a twofold use. Their chief purpose, of course, is to enrich congregational worship. In the singing of hymns men and women of varied backgrounds and all sorts of conditions are drawn together as the family of God before Him. This is the only use of hymns known to multitudes of people. But hymns can also be a helpful aid in the devotional life of the individual Christian, and in every generation countless servants of Christ have found them so.

It has often been pointed out that at the time of the Reformation Martin Luther put two books into the hands of the German people — the Bible and the Hymn-book. Both books have an indispensable place in the personal devotional life of Christian people as well as in the corporate worship of the Church. As a matter of fact, some of the hymns which are most conspicuous today in congregational singing were intended by their authors for personal rather than for congregational use. The fine morning and evening hymns by Bishop Thomas Ken,

Awake, my soul, and with the sun
Thy daily stage of duty run,

All praise to Thee, my God, this night
For all the blessings of the light,

appeared first in 1695 in the bishop's *Manual of Prayer for the Use of the Scholars of Winchester College*. They constitute part of a trilogy for Morning, Evening, and Midnight which Bishop Ken wrote for personal use. He wrote in the Manual: "Be sure to sing the Morning and Evening Hymn in your chamber devoutly, remembering that the Psalmist upon happy experience assures you that it is a good thing to tell of the lovingkindness of the Lord early in the **morning** and of His truth in the night season." Curiously enough, some of our best loved church hymns come from the pens of authors who did not believe in the congregational singing of hymns. John Keble, the Vicar of Hursley, believed that congregational singing should be confined to the chanting of the Psalms, but in 1827 he published his volume of devotional verse, *The Christian Year*. He did not intend it to be used as a hymnal, but from it the poem beginning

Sun of my soul, thou Saviour dear,
It is not night if thou be near,

was set to music by W. H. Monk in 1861 and has become a widely used evening hymn in all branches of the Christian church. John G. Whittier, regarded by many as the greatest of American hymn writers, did not consciously write hymns to be sung. He wrote religious poetry, which being a Quaker, he probably did not expect to hear sung in church. From some of his longer poems others selected certain stanzas which are sung wherever Christians join in worship using the English language. Hence we have his

Dear Lord and Father of mankind
Forgive our feverish ways,
taken from "The Brewing of Soma", and his
Immortal love, forever full,
Forever flowing free,

from "Our Master." The fact that Keble, the Anglo-Catholic, and Whittier, the Quaker, did not intend their poems for congregational singing is no reason why they should not be so used by the vast company of Christians who find corporate worship enriched by them. But it is evidence that their lines may appropriately be used also in private devotions.

It might be said without exaggeration that the use of hymns as aids to personal devotion is an essential prerequisite to their use in corporate worship. One of the weaknesses of Protestant worship is that too often the singing of hymns is merely an emotional experience, not always on a high level, without the enlistment of the understanding. People like certain hymns because they like the tunes with which they are associated, and frequently pay little attention to the words. The tunes may be ecclesiastical jazz, and the words vapid, but their incongruity with the worship of Eternal God is not realized. Were people accustomed to the use of the words in their private prayers, the inadequacy of such hymnological trivialities would be apparent to some at least who have sung them but never thought much about them. It is shocking to discover how many people do not think about the words of the hymns they sing, so losing their message. It is also disappointing that so few church members are familiar with more than a few of the finest hymns which are the church's heritage. There is great wealth of inspiration and spiritual strength in the

hymn book untapped because the hymn book is not more widely studied and known. The resistance of congregations to unfamiliar hymns (which are frequently the hymns of longest and most honored standing in the life of the Christian church) would be measurably lessened if when such a fine hymn were announced for the first time in a particular congregation, its words at least were already part of the spiritual capital of the worshipers. Another by-product of the devotional use of the hymn book would be to recapture for congregational worship that group who are found in every congregation who either cannot or will not, at any rate do not sing. Every minister is familiar with those in his congregation who never open a hymn book during a service of worship, or if they do open the book either look off into space or gaze at the minister with a hurt and injured expression while the congregation is lifting up its heart to God in song. A man who cannot sing a note can still be spiritually part of the congregation at worship if he has learned to put his heart into the great words of praise to which other folk are able to add color and heightened feeling through the music to which the words are wedded. For everyone the singing of hymns in corporate worship would take on added richness if the hymn book like the Bible were part of the daily diet of private devotion. This is all the more important by reason of the fact that the average layman derives his theology from the hymns that he knows to a greater extent than from any other source.

The importance of the devotional use of hymns is all the clearer when one reflects upon some of the fine hymns which fit in so appropriately to the successive moods and emphases of a typical act of worship. (Some hymn books hint at this in their arrangement, but I know of no hymnal which in its order follows the pattern of the soul engaged in worship of Almighty God revealed in Christ.) The act of worship, whether corporate or private, begins with the contemplation of the greatness and goodness of God which finds expression in *Praise*. This could hardly be better phrased than in the words of the hymn of Henry F. Lyte:

Praise, my soul, the King of heaven,
To His feet thy tribute bring;
Ransomed, healed, restored, forgiven,
Who, like me, His praise should sing?
Praise Him, praise Him,
Praise the everlasting King.

In the presence of the All Holy, the worshiper is made aware of his own sins, and *Penitence* comes swiftly after Praise. Where is there a better Prayer of Penitence than Ray Palmer's hymn beginning:

My faith looks up to Thee,
Thou Lamb of Calvary,
Saviour divine;
Now hear me while I pray:
Take all my guilt away;
O let me from this day
Be wholly Thine.

The assurance of sin forgiven brings *Thankfulness* to the heart and to the lips, as the manifold grace of God in Christ is remembered. Joseph Addison voiced what every Christian is moved to say when he wrote the familiar words:

When all Thy mercies, O my God,
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love and praise.

St. Paul wrote "With thanksgiving, let your requests be made known unto God" and the connection between thankfulness and petition is obvious. Grateful for God's goodness, the Christian is moved to pray for a life worthier of what he has received in Christ. He may well express his *Petition* in such words as those of Samuel Longfellow's hymn:

Holy Spirit, truth divine,
Dawn upon this soul of mine;
Word of God, and inward light,
Wake my spirit, clear my sight.

As a Christian he feels that the needs of the whole world are his own personal needs — he can draw no line of distinction between petition and *Intercession*. Frederick Hosmer's lines put into words the deep longing of his soul:

Thy kingdom come, O Lord,
Wide-circling as the sun;
Fulfill of old Thy word
And make the nations one.

He cannot conclude his worship without an act of *Dedication*, for which the hymnal supplies a multitude of helpful suggestions, as

in George Matheson's

Make me a captive, Lord,
And then I shall be free;
Force me to render up my sword,
And I shall conqueror be.

George Herbert's seventeenth-century dedication is not out of date:

Teach me, my God and King,
In all things Thee to see,
And what I do in anything,
To do it as for Thee.

These selections merely suggest the wealth of helpful material which is at hand in the hymnal for every need of the worshipping spirit.

These reflections are prompted by the reading of a unique volume called *150 Great Hymns in the English Language*, edited by Mr. Henry Upson Sims.* Mr. Sims is a lawyer in Birmingham, Alabama, who for over forty years has made the study and use of hymns one of his major interests. In his *Preface* he states that in his childhood he was required to memorize one hymn each Sunday afternoon. Far from making him averse to this form of literature, the practice gave him a deep love for religious poetry, keen interest in the background of the hymns which are the church's heritage, and an eagerness to have the best hymns more widely known, loved and appropriated by Christian people. No two people would agree as to which are the 150 greatest hymns, but Mr. Sims' collection is made with taste and insight. It is obviously based upon firm convictions with regard to what constitutes an appropriate hymn for the worship of God. There are no hymns of mawkish sentiment in this volume. There are no hymns of the "Sunshine School." One suspects that Mr. Sims prefers objective hymns to those with a subjective emphasis. He evidently believes that a hymn should have a doctrinal basis, and a large proportion of his selections stress the atoning grace of God in Christ. He describes a hymn as "a short poem extolling God and the characteristics of God or his divine Son, and appealing to men to worship and seek to draw near to him." This is the only collection of hymns known to me which deals with hymns

* Sims, H. U., *150 Great Hymns in The English Language*, 1949 Richmond, Va., The Dietz Press, Inc.

exclusively as religious poetry without reference to the tunes to which they are customarily sung. Mr. Sims prints the words of each hymn which he has selected, follows them with a brief sketch of the author, and sometimes with a short comment on the hymn itself. He does not put himself or his ideas in front of the hymns, but allows each hymn to speak for itself. The main thrust of his argument is that hymns should be known, understood, and used for their religious message, and that they are priceless aids in the devotional life.

The format of this book suggests some of the principles which should be borne in mind by any one making devotional use of the hymn book. To understand a hymn one must know *the author* — not only his name but his life. Who can get the full impact of "O Love that wilt not let me go" if he does not know the story of George Matheson's blindness? One must know *the times* in which a hymn was produced. "Now thank we all our God" takes on new depth when one remembers that Martin Rinckart wrote it after the Thirty Years' War, and Thomas Ken's Doxology has an added luster in the light of his ups and downs during changing monarchies in seventeenth-century England. One must know *the religious problems* out of which it arose. "Give to the winds thy fears" is not merely pious exhortation but rings with reality in the light of Paulus Gerhardt's sorrowful tragic career. One must know something of the life of *the church* in which a hymn was produced. The ancient Easter hymn

Come, ye faithful, raise the strain
Of triumphant gladness

takes us back into the church which had its liturgy in Greek, its controversies over ikons, its learning and its follies, a church which produced pure souls and lyric spirits like John of Damascus, the author of this hymn. To understand many a hymn, its *Biblical background* must be known. A helpful index has recently been prepared for the Presbyterian *Hymnal* (U.S.A.) indicating the Scripture text with which the hymn text is related. But a hymn like William Cowper's

Sometimes a light surprises
The Christian while he sings

contains a number of Biblical references of which the ordinary congregation casually singing the hymn is only vaguely aware. All of which goes to reenforce the previously made assertion that con-

gregational singing can be greatly enriched when those who sing together in church have lived and prayed with the hymn book in their personal devotions.

The study of Mr. Sims' collection suggests that there are some hymns which are better adapted to devotional use than to congregational singing. Charles Wesley's "Stay, thou insulted Spirit, stay" which Mr. Sims cites as a truly great hymn, seems to this reviewer hardly adapted to congregational use, perhaps because he has never heard it sung. James Montgomery's fine poem beginning

Prayer is the soul's sincere desire,
Uttered or unexpressed

is almost purely descriptive, and only in the final stanza,

O thou, by whom we came to God,
The life, the truth, the way!
The path of prayer thyself hast trod;
Lord, teach us how to pray.

does it give personal expression to the faith about which it speaks impersonally in the earlier stanzas. Joseph Addison's magnificent poem, "The spacious firmament on high," with which this collection begins, seems to be in the nature of a poetic statement of natural theology rather than worship. In this hymn sun, moon and stars worship their Creator, but man does so only indirectly. Hymns which are purely descriptive or explanatory are better suited to private reading than to congregational singing.

What is the finest hymn in the English language? The author quotes Matthew Arnold's pronouncement that Isaac Watts' "When I survey the wondrous cross" is the greatest of all hymns in English. He reports Henry Ward Beecher as having said that he would rather have written Charles Wesley's "Jesus, Lover of my soul" than "to have the fame of all the kings that ever sat upon the earth." Mr. Sims himself votes for "How firm a foundation" (and accepts the somewhat doubtful theory that it was written by George Keith). As an aid to devotion, this reviewer would cast his vote for the version of the Golden Sequence, a Latin hymn of the twelfth century, found in *Hymns of the Kingdom*, (1923 edition) and so far as he knows, found in this form in no other hymnal. The spirit of Christian devotion at its best breathes in such lines as:

THE HYMN

Come, the soul's most welcome Guest,
 Thou of comforters the best;
 Come, Thy presence giveth rest.

Thou in labor art repose,
 Coolness when the noontide glows,
 Surest solace of our woes.

Wash us clean from sinful stain;
 On our dryness come as rain;
 Every wound make whole again.

Grant to our good deeds increase;
 Grant a death of hope and peace;
 Grant Thy joys that never cease.

 Spanish Evangelical Hymnody

H. CECIL McCONNELL

SPANISH EVANGELICAL HYMNODY has received very little attention through the years. The Protestant Reformation in Spain was reduced to ashes by Inquisitional fires, and Spain and Spanish America were sealed against religious innovation for almost three centuries. However, the coming of independence to the American republics and the extension of the frontiers of modern evangelical missions have permitted the carrying of the Protestant faith to the lands south of us as well as to Spain itself. The work has not been easy, but evangelical churches have now been established in all of the Spanish-speaking lands, and they have developed a hymnody which merits consideration.

Although there is reference to a psalter printed in 1559 by Spanish refugees in London, the earliest book for Spanish congregational use known to be extant is *Los Psalmos de David, Metrifcados en Lengua Castellana*, prepared by Jean Le Quesne and published in 1606, possibly in Geneva or somewhere in France. It is obviously based on the French metrical Psalms, and contains seventy Psalms, as well as the Ten Commandments and the Song of Simeon. Nevertheless, this Psalter dropped from sight along with the Spanish refugee congregations, and has exercised no influence on the subsequent development of Spanish hymnody.

The earliest modern evangelical hymnal in Spanish, *Himnos para Uso de los Metodistas*, was printed in Cadiz during an exploratory visit that William Harris Rule, Wesleyan chaplain on *Gibraltar*, made to Spain in 1835, the same year that George Bor-

row began his famous work on the Peninsula in favor of Bible distribution. For his hymns, Rule depended largely upon adaptations of the spiritual poetry of some of Spain's mystic poets, among them St. Theresa, Juan de la Cruz, Luis Ponce de Leon, and other Roman Catholic writers who had prepared poetical paraphrases of parts of the scriptures.

During the second half of the nineteenth century, evangelical work was begun in most of the Spanish-speaking countries, and along with the churches appeared the hymnal. As a rule it was a small book with words only, and the organist, if any, had to depend upon locating appropriate music from some hymnal in English. Until well into the twentieth century the churches with their separate hymnals looked largely to the American Tract Society publications or to English books for their music. Even yet, a considerable number of hymnals have editions with words only. Nevertheless, our century has seen a considerable growth of interest as well as production of hymnals, and now nearly all of the main denominations have hymnals with a music edition. Over one hundred different collections have been published in the Spanish language.

Thus far the gospel song has been used overwhelmingly in Spanish evangelical congregational singing. This has been due in part to the fact that it has been the groups that emphasize evangelism and gospel songs who have been most active in sending missionaries to Spanish-speaking lands. Many of the younger churches, with their main service on Sunday night, have given more importance and emphasis to the evangelistic effort than to formal worship, and they have sought to gain new adherents rather than to train the old ones. Nevertheless, in recent years there has been a limited increase of interest in a more formal type of worship.

The preponderance of translations or adaptations from the English is another characteristic of present-day Spanish hymnody. There seems to be an increasing supply of original hymns in Spanish, both by missionaries and by nationals of the different countries, but as yet a majority of the texts used may be traced back to an English or American source. Tunes are still quite largely drawn from Anglo-American or German sources.

From the beginning of the work in Spanish-speaking lands the need has been evident for more and better hymns in the services.

Jan Struther

1901 — 1953

"Jan Struther preferred to be known for her verse rather than for Mrs. Miniver," wrote Margaret Fishback to the *New York Herald Tribune*, July 26, 1953. And yet, for the average person the mention of Mrs. Miniver brings to mind a rather hazy picture of a valiant soul managing to remain buoyant spiritually through the horrors of warfare. Of course, many have speculated concerning how much of Mrs. Miniver was Jan Struther. Such speculation may be enjoyable, but it is hardly fruitful. The key to an understanding of Jan Struther, poet and hymn writer, is in the epitaph she wrote for herself and which was read at her funeral:

One day my life will end; and lest
Some whim should prompt you to review it,
Let her who knew the subject best
Tell you the shortest way to do it:
Then say, "Here lies one doubly blest."
Say, "She was happy." Say, "She knew it."

That Jan Struther was a hymn writer ought not to be news to most persons familiar with some of the modern hymnals, including *Songs of Praise*, the *Hymnal 1940*, *Congregational Praise*, *The New Church Hymnal*, and the *B. B. C. Hymn Book*. "Sing, all ye Christian people" first appeared in *Songs of Praise*, and was included in *The New Church Hymnal*, published in America in 1937. "Lord of all hopefulness" has generally been sung to the Irish tune SLANE. Other hymns of hers include: "Round the earth a message runs" and "God, Whose eternal mind." Of these three hymns, the Reverend C. B. Mortlock has written, "They are unsurpassed in contemporary hymn writing," in his article entitled "The Lady and the Tune named Miniver," published in the September 27, 1953, issue of *The Living Church*.

A Commentary On The Psalms

GEORGE WILLIAM VOLKEL

THE BOOK OF PSALMS may be considered the prayer book and the hymnal of the Bible. As such it is without parallel. The depth of personal religion which permeates the Psalms is of a type and character which put them in a class by themselves.

The Psalms are the basis of Jewish and Christian hymnology and the core of private prayer for all mankind. The Book of Psalms is the only one to be received without reservation by all Christians and is the common expression of corporate worship. Finally, it is the only book sung in its entirety every seven days in monasteries, and prescribed to be sung every thirty days in the Episcopal Church.

It is the innate desire and urge of man to express his relationship between himself and the supernatural powers, that has compelled him to put these feelings in the form of religious poems. In many instances there is proof that the Hebrews based some of their psalms on Egyptian and Babylonian patterns. In a long song of complaint to the goddess Ishtar there is the following:

How long, my goddess, wilt thou be angry with me—
wilt thou hide thy face from me?

How long, my goddess, wilt thou be offended, and
thy heart be full of wrath?

Allowing for the obvious differences in religious belief, one can readily note the strange parallel with Psalm 13:

How long, Yahweh, wilt thou forget me? Forever?

How long wilt thou hide thy face from me?

How long shall I take counsel in my soul, having
sorrow in my heart day and night?

How long shall mine enemy be exalted over me?

The Old Testament makes it clear that the Hebrews passed through various stages of religious belief. They may be enumerated as follows: the Mosaic; the pre-prophetic; the prophetic; the exilic; the post-exilic; the Persian; the Greek; the later period of Judaism. By remembering these stages one may classify a psalm by examining its religious content.

A number of passages in the Old Testament show that there was singing, with musical accompaniment, performed as an act of worship. Amos, in the eighth century, wrote contemptuously

about the insincere worship of the people, saying:

Take away from me the noise of your songs,
for I will not hear the melody of thy viols.

The Song of Deborah (Judges 6:1-31) is, according to Moore, in his "A Critical and Exegetical Commentary on Judges," the "oldest extant monument of Hebrew literature."

Deborah: Hear, O ye kings, give ear, O ye princes;
I, even I, will sing unto Yahweh;
I will sing praise to Yahweh, the God of Israel.
Yahweh, when Thou wentest forth from Seir,
When Thou marchedst out of the region of Edom
The earth trembled, the heavens also dripped.
Yea, the clouds dripped water;
The mountains steamed before Yahweh, the God of
Israel.

O God, when Thou wentest forth before Thy people,
When Thou marchedst in the wilderness,
The earth trembled, the heavens also dripped
At the presence of God, the God of Israel.

The Song of Deborah, being secular, makes the comparison with the Psalter the more significant. Of later date is the Lament of David over the death of Jonathan. Though secular, it has the structure found in many of the Psalms.

The main divisions of the Psalms are roughly in the following order: the Davidic (ascribed to David himself); the Korahite; the Asaphite; the Ma'aloth Psalms (the Songs of Ascents); the Hallelujah psalms. We are indebted to the great theologian Gunkel for a clear, concise division of the Psalm-material into categories. By an examination of the content of a psalm together with a comparison with others, certain family groups spring into being. First, the Congregational Psalms, used in Temple worship. Within this category is the National Dirge or Lament, sung on occasions of public calamity, for example, "By the waters of Babylon we sat down and wept" (Psalm 137). Secondly, the category of Pilgrim Songs. Then the Personal Psalms. The Royal Psalms for the court singers on festive occasions constitute a grouping. The Prophetic Psalms may be singled out in which themes belonging to the teaching of the prophets were used. The sixth category in this listing would be the Wisdom Psalms—expressions akin to Wisdom literature. Finally, the Psalms of Praise.

praise of God in Nature, History and in Zion,—psalms of thanksgiving and songs of communion.

One type of Psalm not mentioned by Gunkel is the Invitatory Psalm, such as the familiar "O come, let us sing unto the Lord," sung every Sunday in the Episcopal church at morning prayer.

According to I Chronicles 9:17-19, the Korahites were "keepers of the gates of the Tabernacle." They had a somewhat inferior position to the Temple Choir, which was a Guild of Singers. The Temple Choir made use of the Asaphite Psalms, (referring to the holy singers, the sons of Asaph). By the term Psalms of Ascents, or Pilgrim Psalms, might be indicated the pre-exilic Psalms, and also a command to make pilgrimages to Jerusalem. For example "Let us go into the house of the Lord" (Psalm 122); "If it had not been the Lord who was on our side" (Psalm 124); "We will go into His tabernacle" (Psalm 132); "I will lift up mine eyes unto the hills" (Psalm 121).

The Hallelujah Psalms are those which end with that word of praise. It may well be that the Temple Choir sang the psalm itself, the great congregation responding with "Hallelujah."

One of the difficulties in arriving at the inner meaning of a Psalm is the terse sentence structure in the original Hebrew. For example in Psalm 23 we have: "The Lord is my shepherd. I shall not want." Two distinct phrases follow each other without the aid of a connective.

Some editions of the Psalms give little inscriptions at the beginning, for instance Psalm 83 "O God, keep Thou not silence" which is headed "A Song of Asaph." For Psalm 88 we have the inscription "A Song, a Psalm of the sons of Korah. For the Chief Musician, set to Mahalath Leanoth. A Mahil of Heman, the Ezrahite."

Titles such as "Set to Mahalath Leanoth" or "Bineginoth" are directions for the specific use of either instruments or tunes. The Book of Psalms itself in Hebrew is called "Tehillah," meaning "Hymns of Praise." In the Septuagint the title changes with various manuscripts, reading "Book of Psalms," "The Psalter," or just plain "Psalms." The word Psalter means primarily "Stringed Instrument" or "Psaltery." Then it came to mean a song sung to the accompaniment of a stringed instrument. The Greek title no doubt comes from the Hebrew word "Mizmor" which means "to pluck." The phrase "For the Chief Musician" probably means for the director of the Music.

"Set to Gittith" found in Psalms 8, 81 and 84 means "wine-press-like"—a vintage tune. It is thought that the word Gittith comes from the Hebrew word "gath" which means "wine-press" as in the Book of Joel "Put ye in the sickle for the vintage is ripe; come, tread ye, for the wine-press (gath) is full, the vats overflow." (Joel 4:13).

What makes Psalm 23 so beloved by everyone is no doubt the analogy portrayed. God Himself has become a shepherd. It is a psalm of serene confidence. Everyone in Palestine knew the shepherd—a bearded man in flowing head-dress and graceful striped robe, walking at the head of his sheep, sometimes carrying a lamb in his arms. The shepherd had two responsibilities: to find food and drink for his flock and to protect his flock from beasts and robbers. Without him the sheep are helpless, they starve or become easy prey. With him they are secure, and they know it. While other psalmists and prophets have used the relationship of Yahweh as the shepherd of Israel, the author of Psalm 23 strikes a personal note:

Yahweh is my shepherd. I lack not.
In pastures of grass he makes me lie down.
Beside waters of rest he leads me.
He restores my soul.
He guides me in the path of right for His Name's sake.

In his endeavor to see that the sheep lack not, the shepherd guides his flock to one of the rare spots in arid Judah where water, welling through the soil, keeps the grass green. Here, beside a pool or trickling brook the sheep eats its fill, slakes its thirst and lies down to rest. Its strength is revived, its "soul is restored." Translated into plain speech, the Psalmist points out that he has been richly provided for by God's care.

The Psalmist now changes from third person to the warmer "Thou."

Yea, though I walk in the valley of darkness
I will fear no evil
For Thou art with me, Thy rod and Thy staff they comfort me.

The "valley of darkness" refers to some dark ravine where some lurking wild beast may be ready to leap on a defenseless sheep. The shepherd strides ahead with his club, ready for any assault; the sheep follow trembling but secure—comforted—as our Psalmist puts it.

The metaphor shifts. God is the host who receives the traveler in His tent, affording him asylum from his foes, and entertaining him with His best, while the enemy looks on impotent and abashed.

Thou preparest before me a table in front of mine enemies.
Thou hast annointed with oil my head, my cup runs over.

Hospitality in the East calls for lavish expenditure. God falls no whit behind the most generous of them—the loaded table, the overflowing cup, the festal oil upon his hair—and does this to rebuke those who seek His guest's hurt. It is as if God had said: "See, this is my friend, you are to let him alone!"

Then the wondrous epilogue:

Only good, and loving kindness shall pursue me
all the days of my life
And I shall dwell in the House of Yahweh to the length of
my days.

He is no longer pursued by his enemies and finds a haven in God's own tent.

VOCAL SOLO SETTINGS OF THE PSALMS:

While there may be many settings of the famous 23rd Psalm, or the 91st (MacDermid, etc.) the finest settings of various of the Psalms are contained in Anton Dvorak's "*Biblical Songs*" for high or low voice.

ANTHEMS: (partial list)

Attwood: They That Go Down to the sea (Ps. 107)
Brahms: How Lovely is Thy Dwelling-place (Requiem) Ps. 84
Grant Unto Me (Ps. 51)
Franck: Ps. 150
Gounod: Send Out Thy Light (Pss. 20 and 43)
Ippolitov-Ivanov: Bless the Lord, O My Soul (Ps. 103)
James: By the Waters of Babylon (Ps. 137)
Palestrina: I Will Magnify (Ps. 30)
Schubert: The Lord is My Shepherd (Ps. 23)
Sowerby: I Will Lift Up My Eyes (Ps. 121)

ORGAN SOLOS: (partial list)

Bach: Aus der Tiefe Ruf' Ich
Herbert Howells: Psalm-Preludes (Two Sets of 3 each)
Marcello: Ps. 19

Church Music On The March

RUTH NININGER

CHURCH MUSICIANS are engaged in the biggest business on earth—God's business. The Gospel message in song goes hand in hand with the spoken Gospel. The minister and his musician share as a team the glorious privilege of revealing God to man in the person of His Son, the Lord Jesus Christ. It is recorded in the Scriptures that the music teachers were chosen from the tribe of Levi—the same tribe from which the priests were chosen, (I Chron. 15:16-22). This fact seems to make plain the dual function of the two ministries.

Every God-given talent residing in its constituent membership becomes the church's responsibility. Music education is for the church a major imperative.

Since 1941, Arkansas Baptists have been seeking to lead in discharging their obligation in the field of church music education. Although slow to accept the new idea, they are now going all out to develop this phase of their work. They are justifiably proud that they were the very first to initiate a program of music education for their people and that the plan used successfully for three years by their leaders was adopted as the pattern for other states in the Southern Baptist territory. At present twelve states are carrying forward such a program.

Believing, as we do, that congregational singing is the most important form of church music, it was in this realm that the first efforts at improvement were made. *Quarterly Hymn Sings* were established in the 45 districts (called associations) into which the state is divided. A competent person is selected to plan and direct the sing in each association. Two objectives guide these people. The *primary* objective of the hymn sing is to provide opportunity for more participation by the layman. Therefore, at least forty minutes of the period allotted for the service is given over to group singing. Whatever theme is agreed upon for the day is developed in the songs chosen to be sung. The *secondary* objective for the hymn sing is to furnish an occasion to hear choir singing. Faithful church members seldom have a chance to hear choirs of other churches. By interspersing the congregational groups with special numbers from several church choirs, the service becomes a rich experience in worship and fellowship. Where once the music sung by individual choirs was weak and

poorly chosen, at present it is gratifying to hear good church music literature being presented with choral beauty by well disciplined groups who know how to sing "with the spirit and with the understanding."

Shortly after the establishment of the Hymn Sing, the need for development of Youth Choirs was recognized. Churches which were having a difficult time holding the interest of young people of High School age were advised to organize Youth Choirs. *A Statewide Youth Choir Festival* was scheduled as an incentive to this end. Attendance at the first such festival, held in 1946 was 286. Last year, 1953, the attendance was 1,434. The scene of the Festival is Ouachita Baptist College, Arkadelphia, Arkansas, located almost in the center of the state. All facilities of the college are made available on this occasion. Groups traveling more than 200 miles may arrive the day before and have overnight accommodations in the dormitories. Meals are served in the College Dining Hall. Required selections for the festival are chosen in October and placed in the regular rehearsal schedule for the choir year. One or more of the selections calls for a solo part for which auditions are held. In addition to the required music, each choir sings one number of its own choice for adjudication. This is not to imply that it is a contest. The certificate awarded the individual group is accompanied by the written comments of the adjudicators. These, when read and followed by the group at the very next rehearsal, serve to improve their musicianship. After two years of experience with the festival for teen-agers, demands for a similar event for Juniors required the establishment of a second day schedule for choirs composed of boys and girls between the ages of 9 and 12. This festival threatens to outgrow the limits of a one-day schedule.

Recognizing the need for trained accompanists to assist in carrying on the music education program, the annual *Hymn Playing Tournament* was instituted. Rules for the Tournament are very rigid and demand the maximum of musicianship. Hymns of various types representing many key and measure signatures are assigned for study. Players from age 9 to 24 enter the tournament. They play alone and also to accompany a singing group, following a director. Such points as mood, tempo, phrasing, interpretation, introduction, and pedaling are graded for the final score.

Youth Music Camp is the scene of the Hymn Playing Tournament as well as a host of other music activities and experiences. This camp is held at a very beautiful site situated approximately 20 miles from Little Rock with lake and mountain setting. Boys and girls from ages 9 to 20 are accepted for the five day period and classes are conducted for each age-group in Singing, Music Fundamentals, orchestral instruments, and piano. Musical games and rhythmic form a portion of recreation activities which include boating, swimming, handicrafts, and competitive sports. Musical graces are used exclusively at meals and campers are encouraged to write original ones. The religious life of the camper receives major attention. The camp pastor conducts morning watch and evening vespers. He is also available for counseling at all times. A beautiful 18-minute, colored, sound film, "A Day at Music Camp" was made at the 1953 camp and is being shown widely, not only in Arkansas but in other states as well.

All of the fore-going projects in a music education program require the best in skilled leadership. This is developing progressively through an annual *Church Music Leadership School* to which the churches send their choral directors and accompanists. A large and highly qualified faculty is recruited for this school and specialized training is given in all fields of church music. Music Schools and Workshops are conducted statedly in the 45 associations to help implement the training in a practical way to those with limited music background. Finally the aim of a church-wide understanding of the function of church music is projected in the annual Music School held in the local church, where the layman may join hands with the music leaders in exploring the whole field of music literature and methods for making music more vital in every religious experience. *The Graded Choir Program* now operates successfully in many of the 1,100 Baptist Churches in Arkansas. This plan provides skilled teaching methods to every age group in their music study as well as an opportunity to serve at various times in the worship services of the church.

Two great *Southwide Church Music Leadership Schools* are operated by Southern Baptists—one at Ridgecrest, North Carolina, and one at Glorieta, New Mexico. Thousands of pastors, directors, organists, and singers attend these conferences annually. In 1953, Mendelssohn's "Elijah" was used as the closing festival at Ridgecrest and Handel's "Messiah" was presented at Glorieta.

Hymns From The Sky

KATHLEEN WRIGHT CANFIELD

HYMNS FROM THE SKY—what a far cry from the first recorded use of one large bell, suspended above the church (about the year 400 A.D.) to the present-day giants, and their modern brother, the many-toned carillon!

Bells have been used in connection with churches for centuries, with the first recorded account of tuned bells placing them in China, in the year 2697 B.C. It is known that cities lost to the jungle in Peru contained bells. A reference in Exodus 28:33-5 gives directions for sewing tiny bells to the hem of the High Priest's robe. It is not unusual that bells have been associated with Christianity, up to and including the present day, with strains of old hymns coming from church towers before or after a service.

Often when one is in the midst of a whirl of week-day shopping, tired, disappointed, suddenly from somewhere *above* there comes the sound of sweet chimes playing a favorite hymn—truly, hymns from the sky. There is something magical in the therapeutic value, as well as the beauty of listening to bells when dear, familiar hymns float down from the church tower, and there is an emotional tug at the hearts of the hearers. One hears occasionally of people who rarely go to church, and who can say how deeply the emotional appeal of church bells may touch them!

One instinctively looks *up*, at the sound of bells, listening to the tones, and looking up lifts one's eyes to the heavens, which in reality may become an act of prayer. Then, too, strangers hurrying along, hearing the bells, often look at each other with a half-smile, drawn together for a fleeting instant by a familiar tune with half-forgotten memories and associations.

Bells know no barriers of race or creed. Many hymnals use the same tunes as the books of other denominations, though not necessarily with identical words; but each individual does sing the words best known when the bells commence to play. Persons have told me that the sound of hymns on bells has resurrected scenes which were cherished, and were "loved and lost awhile."

The writer has the privilege and pleasure of playing a set of electronic chimes, installed in a mid-town Manhattan church,

operated manually from the organ console, and heard both in the church and from the tower. The chimes were given as a memorial. Because of a deep and sincere belief in the value of "old hymn tunes" in awakening an emotional response in the hearts of hearers, our chimes sound forth with tunes from all periods and styles of musical composition.

One recalls the great service in honor of the Twenty-fifth Anniversary of the School of Sacred Music, held at Riverside Church, in which the entire choral ensemble united with brass to sing OLD HUNDREDTH, and it is not unusual that the tune, played on the chimes, should evoke a similar response in the experience of the hearers.

The writer's experience finds that many people coming to church on Sunday enjoy hearing the hymns for that particular day played as a prelude on the tower bells. The result is two-fold: it creates interest in what is to come and it sets a more spiritual mood for the hearers. The processional hymn is usually played last, so that when the last chime note peals out, the same strain is taken up by choir and congregation within the church, thereby intensifying the power of music in the worship experience. The same procedure holds well in reverse, at the end of the service, so that as the congregation leaves the church they hear the bells chiming the tune they have *just* sung.

Mr. Dale Carnegie was not alone in his affirmations about winning friends and influencing people. Our church, in the Murray Hill section of New York City, is hemmed in by tall buildings and apartment houses, which means that it is not easily seen. The writer has been told of newcomers to the neighborhood who have "tracked down" the source of the bells, attending a service, and later becoming members of the church.

We make use of the excellent Episcopal *Hymnal* 1940 in our church, and it proves an excellent source book for bell music. We stress the hymns of the Christian Year, and note a particularly enthusiastic response to the "joyous" tunes of Christmas, Easter, and Thanksgiving.

As our bells cause passers-by to pause a moment and look up, it may be that they are unconsciously obeying the injunction of the Prayer Book, "Lift up your hearts," and they are actually answering through their actions: "We lift them up unto the Lord."

EDITOR'S COLUMN

(Continued from p. 4)

Why do not some of our "leading" Protestant churches go to the trouble of broadcasting their services? Is it a matter of expense? If so, a tearful appeal at the end will guarantee letters, and possibly financial aid; it must work well with the programs presently on the air. Is it a matter of extra work for someone on the church staff? If so, someone ought to see the value of it and be willing to make the sacrifice. Is it because many churches, ministers, and musicians are inclined to locate a comfortable rut and remain therein?

It would gladden the hearts of many, I know, if there could be some definite constructive steps taken to rid the airwaves of the excessive amount of musical trash; and, it is hoped, that there might be substituted a more typical and beautiful standard of Protestant hymnody.

Hymns In Periodical Literature

REVIEWS BY RUTH ELLIS MESSENGER

The Church Musician, October 1950 to date.

The first issue of *The Church Musician* was reviewed in this column in April, 1951. We are now able to scan the results of three years of publication. To maintain the high standards which attend the initiation of any project—here, the production of a monthly periodical devoted to the advancement of church music—is always difficult. The Editors of *The Church Musician* should be congratulated on having done so. The editorials by Mr. W. Hines Sims express real leadership, among them "Make His Praise Glorious," May, 1953. Mr. Edmond Keith's series on great hymns is now centered on the hymn of the month, for example, "Guide me, O Thou Great Jehovah," January, 1953, which is excellent. The musical section was conducted at first by B.B. McKinney, whose death, September 7, 1952, was keenly felt in all departments of musical activity throughout his large field of influence. His editorial, "What is a Hymn?," July, 1951, reveals the fine conception which guided him in the field of practice. Among the articles on hymnic subjects, the following make good reading: "Luke, the First Christian Hymnologist," E. O. Sellers, January, 1952; "Enlarge the Hymn Repertoire," Ruth Nininger, August, 1952; "Begin with What You Have," S. J. Smith, Jan-

uary 1952: "The Christian Musician's Library, Music Appreciation and Hymnology," E. D. Keith, November 1952, which includes a fine bibliography. With its colorful and varied covers, its use of pictorial illustration, its monthly offering of selected music, and the excellent quality of its articles, this magazine should be known beyond the limits of the Southern Baptist Convention which sponsors it.

Union Seminary Quarterly Review, a fine periodical published by the students, faculty and alumni of Union Theological Seminary, New York City, has recently printed three significant articles on hymns. "The Creative Use of Hymns in Worship," George Litch Knight, appeared in June, 1952. The Editor of *THE HYMN* sets forth his concept of the use of hymns in worship as a creative process. The minister and the church musician are thought of as working cooperatively toward the ideal of a service of worship in which the hymns shall be chosen as an integral and indispensable element of the service; the music shall be interpreted with understanding of both the hymn and the singers; and the congregation shall be prepared by a varied and practiced program of hymns to voice their praise of the divine. Looking to the realization of this ideal, Mr. Knight makes the improvement of congregational singing his prime objective because the actual performance of the congregation is the measure of the success or failure of the minister's and organist's efforts. For creative hymn singing the writer makes certain suggestions. The hymn must be conceived as an end in itself; a creative selection of hymns must accord with the mental capacity of the worshiper and yet uplift and instruct his thinking; minister and organist must possess entire familiarity with the hymnal in order to acquaint the congregation with all its possibilities. In the larger perspective, the solution of the problem depends upon the training of the minister and musician in hymnology in the seminary and school of sacred music; or, failing that, upon self-education in the literature and tools of worship. Mr. Knight closes his article with a recognition of the fact that the above program cannot be achieved overnight. "Perhaps," he says, "the most important factor in creative use of hymns in worship is that of patience." Day by day and year by year, young and old, participating in the creative process, will find in hymns a true expression of spiritual growth and fruition.

"Musical Problems in an Ecumenical Hymnody," May, 1953, was contributed by Dr. Hugh Porter, Director of the School of

Sacred Music of the Seminary. The author as an organist and musician of wide experience, calls attention to the fact that hymn tunes have not received the attention accorded to hymn texts, in recent literature. In fact, the tunes, which in some cases, may perpetuate the words of a hymn, are not currently evaluated in their proper perspective. To choose the tunes for a hymnal is a supremely difficult task. A balance must be maintained among the familiar and widely loved tunes, be they worthy or unworthy; the tunes of the great historic periods of hymnody must be represented; newly composed tunes must find a place side by side with the old; finally, the tastes and demands of more than one denomination must be considered. Dr. Porter commends the Presbyterian *Hymnal*, 1933 and the Episcopal *Hymnal* 1940, as meeting to a great extent, the standard of hymn tunes which he advocates. But his emphasis is placed upon Ecumenical Hymnody, represented by the *Hymnal* of the Evangelical and Reformed Churches, the *Church Hymnary* of the Church of Scotland and other Churches, and the *Hymnal* of the United Church of Canada. Dr. Porter is of the opinion that the inter-denominational hymnal should be large enough to represent varied schools of hymnody and varied cultural ability on the part of the congregation; hymns conforming to accepted standards of public worship should be featured while the popular and impermanent hymns could be placed in a supplement; little used tunes and those making excessive demands might well be eliminated; the principle of the Proper Tune should be observed; the section of the hymnal devoted to worship services should be expertly edited; lastly, recognizing that hymnody "is not static but a growing, developing thing," we should be prepared to reject the outmoded in favor of that body of hymns which voice the eternal rather than the ephemeral values of religious verse.

Opening with a rebuke to the organist or minister who would use musical materials for purely subjective ends, Mr. George Brandon, in "Dilettantism in Church Music," May, 1953, tells us "The true minister, like the true musician, is the person who approaches music in public worship not only with an inner drive and enthusiasm but also with objectivity and skill." Professional detachment results from competent knowledge. It is desirable that such knowledge should include the basic hymnody of Protestantism at large, an acquaintance with liturgical or worship practices of different periods, and some familiarity with present-day

progress in the field. Mr. Brandon's high standard is well stated in his closing words. "Music in the Church demands serious, enlightened, consistent attention; it demands thought, skill, knowledge, insight; it demands an intelligent loyalty to the ideals and aims of Christianity. It demands workmen who have no need to be ashamed."

Herbert Antcliffe, "Hymn Tunes: A Catholic Heritage," *Fischer Edition News*, April-June, 1953.

This article is a reprint from *Liturgy*, the official publication of The Society of St. Gregory of England. The author calls attention to the great hymn tunes of Roman Catholicism, the earliest dating from the fifth and sixth centuries, and extending all the way to the eighteenth-century tunes of Samuel Webbe. Traditional hymn tunes in metrical form exist for Ambrosian hymns, for *Pange lingua, Ut queant laxis, O salutaris hostia* and others. Later tunes for *Adora te devote, Veni, veni, Emmanuel* and *Adeste fideles* bring us to the modern age. The writer finds that Protestants have freely appropriated Catholic hymn tunes while some Catholics have disregarded these treasures of their faith. He advocates a careful study of hymn singing on the part of choirs, comparable to the study given to great choral music.

Donald B. Howard, "Come ye Faithful, Raise the Strain," *Church Management*, February, 1953.

Those who have access to this periodical will find an unusual Easter program, employing great Easter hymns from all the historic periods of Christianity. Using three aspects of the Easter festival, 1) Easter is a Season, 2) Easter is an Event, 3) Easter is an Experience, Mr. Howard has chosen a group of hymns with annotations for each theme. Part 4 consists of a summary, for which the song "Easters" (1938, author not mentioned) has been selected, a beautiful piece written around the three meanings of Easter.

Jesse H. Roberts, "More Singing Congregations," *The Pastor*, May 19, 1953.

The author, a Methodist clergyman, pleads for a return to the "singing Church" of the Wesleys. He suggests the appointment of a full-time minister of music by the annual conference, under a committee of sacred music, selected by the Board of Education. It would be the duty of the minister of music to organize seminars, summer courses in hymnology, and planned programs

of hymn education within the local churches. Mr. Roberts reports that The Rock River Conference Seminar, May 2, 1953, organized under this plan, proved highly successful.

Simeon Stylites, "Permission to Shriek," *The Christian Century*, December 17, 1952.

In one of his amusing and satirical letters, "Simeon Stylites" suggests without reservation, the experiment of shrieking in public assemblies when certain all too well-known remarks or directives proceed from the pulpit or rostrum. The hymn lover will appreciate his recommendation that a "shriek should be given when the minister calls for mutilating a great hymn by chopping off its head from its body. If a hymn is worth singing at all, it is worth singing, all of it." A practice so exasperating (Simeon calls it an "abomination") could very easily be avoided by choosing a shorter hymn, or featuring one less hymn, in favor of others, if there is no time to do justice to the whole. A congregation has the right to assume that the minister and organist have studied the available hymns for a given occasion and selected the ones which are best adapted *in their entirety* to the message of the day.

John Robert Van Pelt, "The Eucharistic Hymns of the Wesleys," *Religion in Life*, Summer, 1953.

The hymnody of the Eucharist has been a vital part of Christian worship since the days of the primitive Church. Dr. Van Pelt writes of the Wesleyan contribution to this body of hymns, a collection of 176 hymns which appeared in 1745, commenting upon their authorship, their gradual disappearance from Methodist usage and the partial revival they have enjoyed in recent years. A few may be found in Anglican hymnals, specifically *Hymns, Ancient and Modern* (1889, 1904, 1916), the *English Hymnal* (1906), and *The Oxford Hymn Book* (1908). British and American Methodists are becoming mildly interested in these hymns in connection with a revival of the Wesleyan emphasis upon the Eucharist. As long as differing views of the Eucharist are held by Protestants, the same hymns cannot be acceptable to all. Dr. Van Pelt quotes six which have been most widely received, interpreting them with appreciation and understanding: "Author of life divine," "O thou eternal Victim, slain," "Victim divine, thy grace we claim," "Lamb of God, whose bleeding love," "Who is this that comes from far," and "Happy the souls to Jesus joined."

REVIEWS

The True Function of Church Music, Allan Bacon, privately printed and published in Stockton, California by the Printwell Press. March, 1953. No price given.

Every now and then one stumbles upon an essay in the world of church music which at once gives rise to admiration and a simultaneous desire to register a strong complaint with the author. It is a matter of fact that this is not restricted to the world of church music and musicians. But somehow, one expects a bit more Christian charity and less venom from the pen of devoted servants of the church's music. Now that the open season for potshots at Victorians (poor Dudley Buck!) is here, one rather naturally expects to find at least a passing unkind comment—and is not disappointed in this, as well as many other recent articles and books.

Such opinions as Mr. Bacon expresses are well founded; he does not speak from ignorance. One finds much that he says to be of real worth; his strictures are not mere theorizing. He does try very hard to keep to a middle-of-the road position between the musical purist and the rather less artistic standards.

However, he displays an alarming bit of prejudice (?) in his choice of the first four lines of the Easter hymn "Come, ye faithful" for negative criticism. Perhaps it is an indictment against our contemporary pulpits that our people are not aware of the classic connection between the Exodus and the Resurrection. John of Damascus, author of the text in question, was a strong voice in the iconoclastic controversy

on the side of retaining Christian art as a part of the church. His reference to the Exodus would reflect the early mosaics of the Resurrection where the Exodus was seen as the prototype of the New Testament redemption story. One would have preferred that Mr. Bacon would have found much less important hymn texts to single out for deserved criticism. One is inclined to share his lack of enthusiasm for "Ancient of Days," though it is probably because of the unfortunate qualities of its tune rather than its actual text, which is annoying.

Lest these criticisms be thought carping, it must be said that Mr. Bacon comes closer than some of his contemporaries toward a constructive point of view for church music of today. His opinions are firmly expressed, and many would not be completely acceptable to every church musician, but he has a case which is well presented.

—George Litch Knight

Canticos para el Culto, Selected and adapted by Eduardo Carámbula, Facultad Evangélica de Teología, Buenos Aires, 1951.

This small collection serves a practical purpose. Although it numbers in all 67 selections it is smaller than that since numbers 29 to 67 are settings of the *Amen* and from 5 to 10 settings of the *Gloria Patri*. A selection of chants for the Communion service and four common hymns make up the remainder of the book. It is well that the music selected is of the finer type and from material found in the better denominational hymnals. The compiler's purpose was evidently to furnish such needed music with a Spanish text. Since it emanates from the semin-

ary level it has undoubtedly been a source of the better influence apparent in Argentina.

—J. V. Higginson

Choir Year Book, Church of Jesus Christ of Latter-day Saints, Manhattan Ward, New York City, 1952-1953; G. William Richards, A.A.G.O., Director of Music. In this mimeographed booklet are listed the hymns, voluntaries, and choral and solo music (along with the names of the performers) used in the principal weekly service of the congregation from June 8, 1952 to May 31, 1953. In addition the *Year Book* contains a preface explaining some of the distinctive characteristics of the musical life of the Latter-day Saints and of the Manhattan Ward in particular; an appendix gives data about the choir members—their home towns, occupations, current activities in the Ward, and some special accomplishments. The *Year Book* shows a remarkably rich and varied repertory which should stand as a challenge to the parochialism of the average congregation and its musical leadership. In the preface Mr. Richards states that only on special occasions was any effort made to correlate the music with the sermons, and that all the music was selected a year in advance. For some of the services the music was chosen so as to form a musical entity: for example, on July 6 American music was chosen of the period of the Revolutionary War, and on November 16 Great English Music, and on October 12, selections from the works of Schubert and his contemporaries. A booklet such as this gives one the opportunity of seeing in perspective a whole year's music,

and of seeing it separated from the services of worship with which it is so thoroughly bound up week by week. In the case of Mr. Richards' congregation the over-all musical view is impressive indeed. —George Brandon

Anyone acquainted with the scholarship of Mr. Irving Lowens will welcome the publication under his direction of four more in the Arthur Jordan *Choral Series of Early American Music*, Nos. 63, 64, 65, 66. Edward B. Marks Music Corporation.

In "Our Neglected Musical Heritage," THE HYMN, April 1952, and in a related article in the *Journal of the American Musicological Society*, Mr. Lowens described the period of the true American song (about 1780 to 1800) before it was influenced and eventually replaced by European imports. From a wealth of native material entirely unknown to most of us, he has selected five varied examples. Each of these octavo publications contains a splendid preface giving the historical background of the music, a brief stylistic analysis, and suggestions for performance. A final paragraph deals with the composer of the piece at hand, his place in his period, and his distinctive contribution to it. The sources of the music are carefully documented and editorial additions are limited to metronome markings based on instructions in the tune books themselves. A piano score with the customary inversion of the soprano and tenor parts is provided.

No. 63. The two psalm tunes MORPHEUS and PARIS are among the least known of William Billings' works. They are the equal in character and distinctiveness of CHESTER and

other better known tunes. This is music with integrity. One wonders how Mr. Lowens selected the pieces he did out of so many equally interesting works.

No. 64. Uri K. Hill's *BERNE* has an indisputable sense of earnestness. A most attractive example of the fugging-tune, it is an excellent setting of Watts' plaintive text, "Hear me, O God, nor hide Thy face." It seems to be the most useful service music of the group.

No. 65. Oliver Brownson's *SALISBURY* is a psalm tune with a florid refrain. The text, "God of my salvation, hear," by Charles Wesley, is suitable for Easter time. While it is vigorous and expressive music, it suffers in comparison with the Billings psalm tunes in the following respects: Billings' melodic gift is plainly absent, the harmonic rhythm is slow and irregular, and the scoring is hardly imaginative.

No. 66. *COMPLAINT*, by the New Haven merchant Daniel Read, is couched in the *American Singing Book* (1785) amid tunes rejoicing in such names as *BARNSTABLE*, *HAPPY CITY*, *FIDELITY*, *HUMAN FRAILTY*, and *MORTALITY*. This madrigal-like piece is the most pretentious of the group and is described by the editor as experimental and atypical of the composer's style.

As Mr. Lowens suggests, the performance of this music calls for some experimenting. Assigning some of the sopranos and tenors to each others' parts might produce a somewhat bizarre effect because of the octave doublings, and yet it might produce a rich, quasi-six part chorus. The possibilities are intriguing.

—G. William Richards

AMONG OUR CONTRIBUTORS

Dr. Morgan Phelps Noyes, pastor of The Central Presbyterian Church, Montclair, N. J., writes from long acquaintance with hymnology as minister, teacher and counselor. His approach to the devotional use of hymns is based upon rare competence and a rich pastoral experience.

Mrs. Kathleen Wright Canfield is organist and choirmaster of the Episcopal Church of the Incarnation, New York City.

The Reverend H. Cecil McConnell serves as missionary under the Foreign Mission Board of the Southern Baptist Convention in Santiago, Chile; also as Professor in the Baptist Theological Seminary in the same city. His doctoral thesis, submitted for the degree of Th. D., at the Southern Baptist Theological Seminary, Louisville, Kentucky, offers a more extended study of the Spanish Evangelical hymn.

Ruth Nininger (Mrs. B. W. Nininger) is Director of the Church Music Department of the Arkansas Baptist State Convention, Little Rock, Arkansas. The second edition of her book, *Growing a Musical Church*, has been announced.

Dr. George William Volkel is an organist, choirmaster, composer and recitalist. He is well known in New York City as organist of the Episcopal Church of All Angels, organist of the New York Oratorio Society, and member of the faculty of the School of Sacred Music, Union Theological Seminary. More widely, Dr. Volkel is known as organist of the Chautauqua Assembly and a recitalist in many sections of the country. Among his compositions, "A Symphony of Psalms" should be mentioned.